

# Mötley Crüe



DR FEAR GOOD





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# Key To Notation Symbols

**Guitar**

Half step bends      Whole step bends      Extended bends      Bend and release      Pre-bend and release

Hammer-on      Pull-off      Picked slide      Legato slide      Quarter step bend (microtone)

Vibrato      Vibrato with bar      Rake or Sweep      Vibrato bar      Palm muting

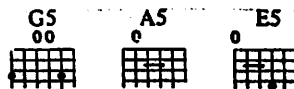
Percussive tone with no pitch      Accented notes      Right hand tapping      Artificial harmonic (w/pick)      Harmonics

Ghost note      Tremolo picking      Pick slide      Unison bend      Chord shape arpeggiation

# T.n.T.

(Terror 'n Tinseltown)

By  
NIKKI SIXX



**Rubato**  
Both gtrs. tuned down a whole step.  
Drums

sl. 8va----- loco

f sl.

18 15 12 14 15 12 9 6 5 7 4 6 3

T A B

T A B

Rapid unmeasured strum.

Rapidly shake vib. bar approx. 20 times.

Gradually slow down while shaking bar another dozen times.

decresc.

no vib. bar

vib. bar dive

Heartbeat sound effect until the end.

T A B

T A B

T A B

Sirens, hospital intercom, and police radio sound effects.

mp

mp

Low pedal E on synthesizer 'til the end.

Car tire screeches.

Door slam.

T A B

T A B

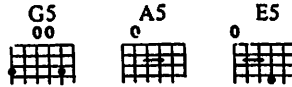
T A B



# T.n.T.

(Terror 'n Tinseltown)

By  
NIKKI SIXX



**Rubato**  
Both gtrs. tuned down  
a whole step.

G5

A5

E5

Drums

sl.

8va-----

loco

f

sl.

18

15

12

14

15

12

9

6

8

5

7

4

6

3

Rapid unmeasured strum.

Rapidly shake vib. bar approx. 20  
times.

Gradually slow down while shaking  
bar another dozen times.

decresc.

no vib. bar

Heartbeat sound effect until the end.

vib. bar  
dive

Sirens, hospital intercom, and police radio sound effects.

mp

mp Low pedal E on synthesizer 'til the end.

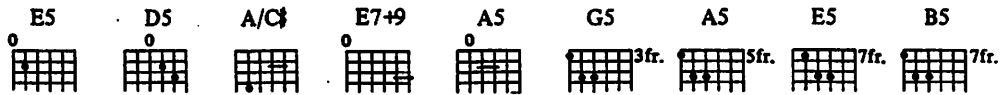
Car tire screeches.

Door slam.

# DR. FEELGOOD

Words by  
NIKKI SIXX

Music by  
NIKKI SIXX and MICK MARS



Moderate Tempo

Voc. Intro No chord

Gtr. Guitar tuned down a whole step

With distortion and delay. *pick* P.M.

(Gtr. I continues same 2 bar figure as before)

Gtr. II

*vib. bar* *vib. bar*

Produce these pitches with the vib. bar ----- *sl.*

*vib. bar* *vib. bar* *vib. bar* *vib. bar*



First system of musical notation. It features two staves. The top staff is for Gtr. II and includes a vibrato bar (vib. bar) and a series of notes with 'v' (vibrato) markings. The bottom staff is for Gtr. I and includes a vibrato bar (vib. bar) and a series of notes with 'v' markings. The system concludes with a series of chords: E5, D5, A/C#, E5, and E7+9.

Second system of musical notation. It features two staves. The top staff includes a vibrato bar (vib. bar) and a series of notes with 'v' markings. A text annotation reads: "On the 4th beat, 3rd gtr. overdubs harmonic at 5th fret high strings and then dive bombs." The bottom staff includes a vibrato bar (vib. bar) and a series of notes with 'v' markings. The system concludes with a series of chords: E5, D5, A/C#, E5, and E7+9.

Third system of musical notation. It features two staves. The top staff includes a vibrato bar (vib. bar) and a series of notes with 'v' markings. The bottom staff includes a vibrato bar (vib. bar) and a series of notes with 'v' markings. The system concludes with a series of chords: E5, D5, A/C#, E5, and E7+9.

Fourth system of musical notation. It features two staves. The top staff includes a vibrato bar (vib. bar) and a series of notes with 'v' markings. The bottom staff includes a vibrato bar (vib. bar) and a series of notes with 'v' markings. The system concludes with a series of chords: E7+9, E5, D5, A/C#, E5, E7+9, and A5. The system ends with the text "Rat -".

## 1st Verse

A5

tailed Jim-my is a sec-ond hand hood, he deals out in Hol-ly-wood. Got a

six-ty five Chev-y, prim-ered flames trad-ed for some pow-dered goods. Jig-

saw Jim-my, he's run-nin' a gang but I hear he's do-in' O. K. Got a

co-zy lit-tle job, sells the Mex-i-can mob pack-a-ges of can-dy-caine. He's



Chorus 1  
E5

D5

A/C#

E5

E7+9

E5

— the one they call Doc-tor Feel - good... He's — the one that makes ya feel al - right... He's —

D5

A/C#

E5

E7+9

A5

— the one they call Doc-tor Feel - good...

Cops...

2nd Verse

E5

A5

— on the cor - ner al - ways ig - nore some - bod - y's get - ting paid... Jim

E5

A5

my's got it wired, law's — for hire; got it made in the shade... Got a

A5

E5

A5

lit - tle hide a-way, does busi-ness all day, but at night he'll al - ways be found\_ sel - ling

P.M.-----

P.M.-----

E5

sug - ar to the sweet peo - ple on the street;\_ call\_ this Jim - my's town.\_ He's\_

P.M.-----

P.M.-----

Chorus II  
E5

D

A/C#

E5

E7+9

E5

\_ the one they call Doc - tor Feel - good.\_ He's\_ the one that makes ya feel al - right.\_ He's\_

D

A/C#

E5

E7+9

G5

\_ the one they call Doc - tor Feel - good.\_ He's\_ gon - na be your Frank - en - stein. I've\_



He'll

AS E7+9 ES DS A/C# ES E5 E7+9

Fill 1 -

Oh, yeah. Doc - tor Feel - good.

AS B5

sl.

P.M. -

He's - Got - one thing that's eas - i - ly un - der - stood.

GS AS ES (Doc - tor Feel - good.)

sl.

P.M. -

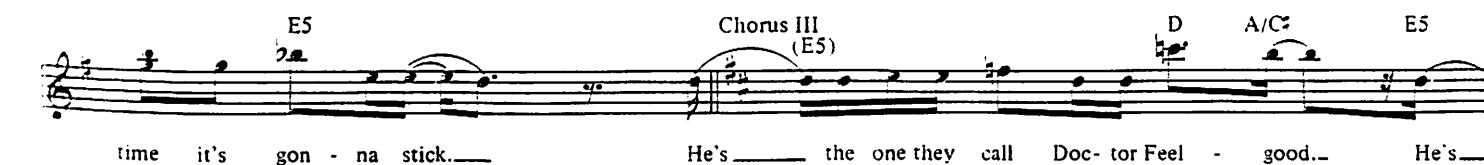
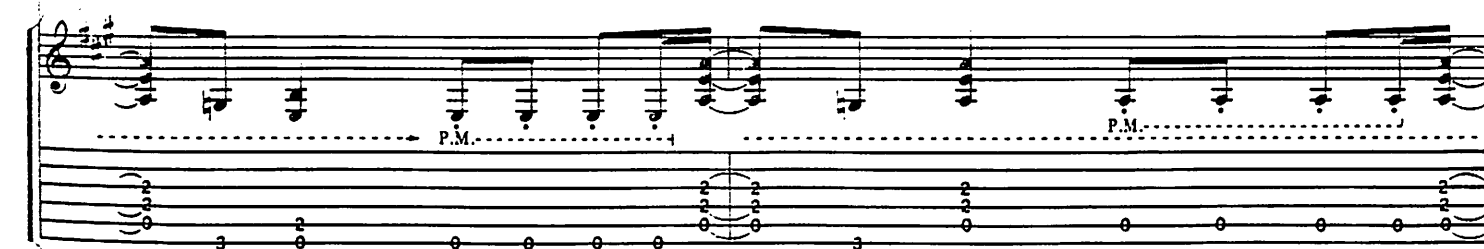
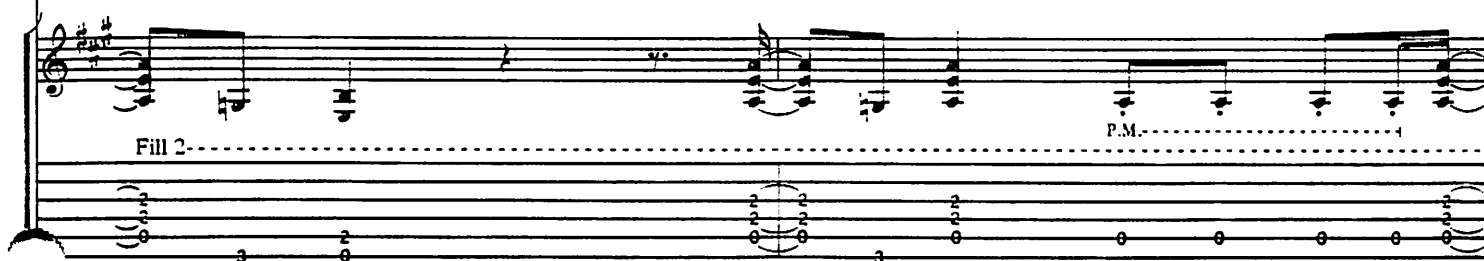
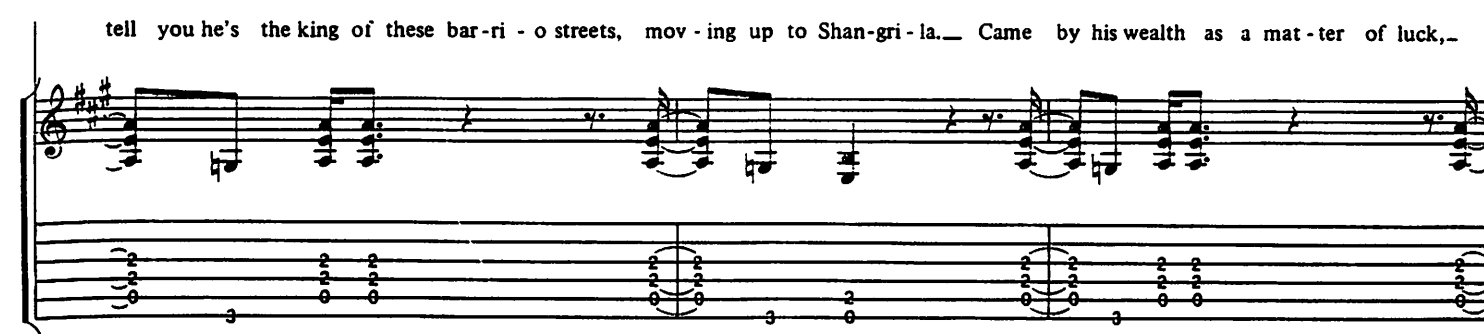
He's got one thing - you'll un - der - stand - not - what you'd call a glam - 'rous man -

ES AS GS (Doc - tor Feel - good.)

Bridge 1

GS AS E5

## 3rd Verse





the one that makes you feel all right... He's the one they call Doctor Feelgood... He's...

E7+9 E5 D A/C# E5

0 0 2 2 3 3 4 5 0 0 2 2 3 3 4 5 0

Bridge II

E7+9 G5 A5 E5

(Doc - tor Feel - good...)

gon-na be your Frank-en - stein. Let\_ him soothe your soul, just take his hand. Som

P.M. sl.

(Doc - tor Feel - good...)

A5 E5 G5 A5  
 peo - ple call him an e - vil man. Let him in - tro - duce him - self real.

sl. P.M.

(Doc - tor Feel - good...) G5 A5 B5

(Doc - tor Feel good...) G5 A5 B5

— good. He's the on - ly one they call "Feel - good." —

sl. P.M. —



E5                      D5    A/C#    E5                      E7+9                      E5                      D5    A/C#

*long dive w/riv. bar*

## Bridge III

E7+9

G5

A5

E5

D5 A/C# G5  
(Doc - tor Feel - good...)

I've got one thing you'll un-der-stand.

He's

not what you call a glam - 'rous man.

Got one thing that's eas - i - ly un-der-stood.

He's the one they call Doc - tor Feel - good.

Wow!

## Last Chorus

Gtr. I plays same 2 bar background figure  
as on previous choruses.

Same chord progression until the end

E5 D5 A/C# E5

E7+9

E5

Doc - tor Feel - good..

(Doc - tor Feel - good...)

Gtr. II



Doc - tor Feel - good... (Doc - tor Feel - good.)

*sl.*

This system contains a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and chords. The lyrics "Doc - tor Feel - good..." are written below the vocal line, with a repeat sign and "(Doc - tor Feel - good.)" at the end. A "sl." (sustained) marking is placed above the piano accompaniment.



Doc - tor Feel - good... (Doc - tor Feel - good.)

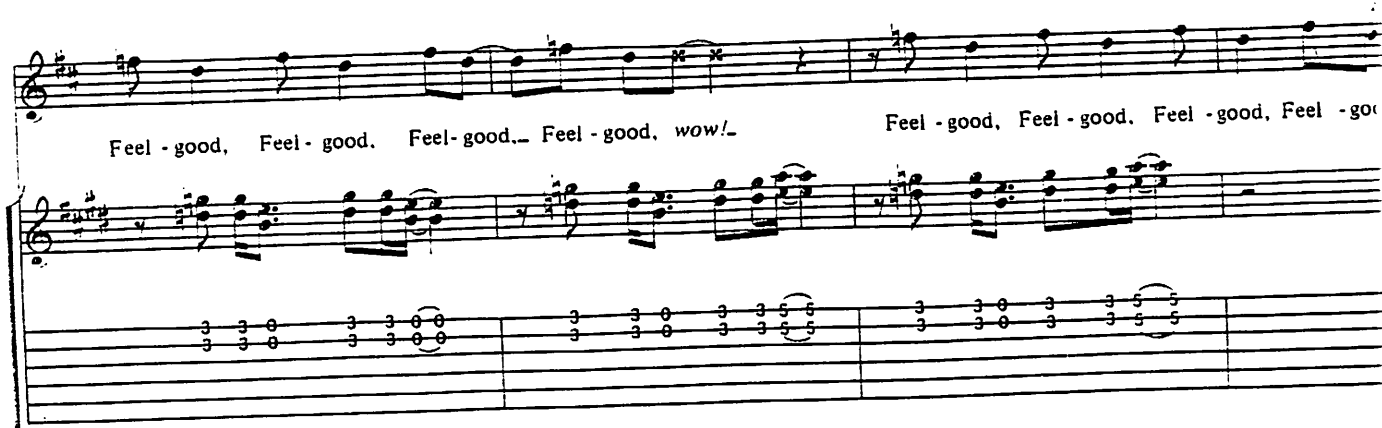
*Gradually fade out*

This system continues the musical piece. The vocal line and piano accompaniment are consistent with the first system. The lyrics "Doc - tor Feel - good..." are repeated. A "Gradually fade out" instruction is written below the piano accompaniment, with a dashed line indicating the fading effect.



Doc - tor Feel - good... (Doc - tor Feel - good.)

This system continues the musical piece. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics "Doc - tor Feel - good..." are repeated.



Feel - good, Feel - good, Feel - good... Feel - good, wow!... Feel - good, Feel - good, Feel - good, Feel - good

This system concludes the musical piece. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics "Feel - good, Feel - good, Feel - good... Feel - good, wow!... Feel - good, Feel - good, Feel - good, Feel - good" are written below the vocal line.



## Fill 1

ES

DS

A/C:

E5

**E7+9**

ES

The musical score for 'The Song of the Lark' is presented in three systems. The first system shows the vocal melody in a treble clef with a key signature of one flat and a 4/4 time signature. The second system continues the vocal melody, featuring a triplet of eighth notes and a fermata. The third system shows the vocal melody concluding with a final note, followed by a piano (P) section for the harp. The harp part is written on a grand staff (treble and bass clefs) and includes fingerings (1, 2, 3, 4, 5) and dynamics (P, H P). The harp part begins with a series of chords and arpeggios, followed by a melodic line in the bass clef. The score is marked with 'P' for piano and 'H P' for Harp.

DS

A/C#

**E5**

**E7+9**

**A5**

Handwritten musical score for guitar, showing a sequence of notes and techniques. The score is written on three staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef. The notation includes various symbols: a '1' with a curved line, 'A.H.', 'tap side of pick high up on G string', '3', 'vib. bar dive', 'P P', and '15'.

**Fill 2**

Musical score for "L'Espresso" by Debussy, featuring piano and voice parts. The piano part includes a wavy line indicating a tremolo and a slur over a series of notes. The voice part includes a slur over a series of notes and a wavy line indicating a tremolo. The score is in 3/4 time and G major.

The musical score consists of three staves. The top staff is for guitar, indicated by a 'Gtr.' marking. It features a 'loco' marking above a series of notes. The middle staff has a 'tremolo' marking above a series of notes. The bottom staff has a 'sl.' (slide) marking above a series of notes. The score includes various musical notations such as slurs, ties, and fingerings. A specific instruction 'pick with R.H. index finger' is written above a note in the middle staff. The bottom staff ends with a 'sl.' marking and a series of notes.

# SLICE OF YOUR PIE

Words by  
NIKKI SIXX

Music by  
NIKKI SIXX and MICK MARS

E5 0 0 E7#9 0 6fr. F#7#9 0 8fr. A7#9 0 11fr. C5 0 3fr. D5 0 5fr. B7 0 7fr. Bb7 0 6fr. A7 0 5fr. E5 0 7fr. A5 0 0 E5 0 0

Guitars tuned down a whole step = 83

Voc. E5 E7#9 F#7#9 A7#9 C5 D5

Gtr. Acoustic gtr. Ooh, \_\_\_\_\_

Lead - in notes are played by the bass but can be played on guitar.

Overdub 1

E5 E7#9 F#7#9 A7#9 C5 D5

ah, ah, ah, El. gtr. with distortion

1st Verse N.C. Swing (wing 16th)

Tat - too crawl - in' down her leg so sex - y; \_\_\_\_\_

H P H P

so young, e - ver get caught\_ they'd ar - rest me.\_

H P H P

School girl stud - ied up well\_ on hoo-chie coo - chie;\_

H P H P

Lick lips, kit - 'en with a whip, so un - dress me.\_ Un - dress me.\_

H P H P

B7 Bb7 A7 E5

Hey, Pret - ty Pret - ty with the sweet sweet eyes,\_ or - der me up\_ an - oth - er slice\_ of your pie.\_

sl.

2nd Verse  
N.C.

Whip lash, I ne-ver looked at you in high school. — Oh, —

H P H P

Overdub 2

— hot child, al-ways walk be-hind you for the rear view, rear view. —

H P H P

A5 C5 D5 A5 C5 D5 A5 C5 D5 A5 C5 D5

Good God, ba-by, ba-by, blow my fuse when you walk this way. —

A5 C5 D5 A5 C5 D5 A5 C5 D5 A5 C5 D5

N.C.

Nine-teen, se-duc-tive bal-ler-i-na, so trash-y, — trash-y. —

H P H P

B7

Bb7

A7

Hey, Pret - ty Pret - ty with the sweet sweet eyes, — or - der me up — an - oth - er slice — of your

Overdub 2 continued —

N.C.

pie. —

Slice of your pie. —

H

H P

B7

Bb7

Hey, Pret - ty Pret - ty from a - cross the room, — got some - thing stick - y sweet — for you.

A7

E5

Or - der me up — an - oth - er slice of you. —

1/4



**Guitar solo**

A5

8va-

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, also ending with a repeat sign. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written in bass clef. The first system's accompaniment consists of a steady eighth-note pattern. The second system's accompaniment features a more complex rhythmic pattern with eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the first system, and 'The Rose Tree' is written below the second system.

E5  
 Slowly release the bend  
 8va-  
 6 3 3  
 2½  
 1½  
 1  
 1  
 1  
 1  
 sl. H  
 19 19 19 19 19 19 19 19 21  
 22 22 22 22 22 22 22 22 21 21 21

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the song. The second system contains the next two measures. The melody is written in a treble clef with a key signature of one sharp (F#). The lyrics 'The Rose Tree' are written below the melody. The accompaniment is written in a bass clef. The first system shows the beginning of the song, with the melody starting on a whole note and the accompaniment on a whole note. The second system shows the continuation of the melody and accompaniment.

B7

Bb7

Hey, Pret - ty Pret - ty from a - cross the room, — got some - thing stick - y sweet\_ for you. —

10	10	10	7
8	8	7	6
7	7	9	8
9	9	7	6
7	7		

End of  
Gtr. solo

8va-

loco

vib. bar

22 22 22

7  
7

Bridge  
N.C.

A7

Sweet, sweet thing. —

*pick*

H H P

Overdub 3—

B7

Hey, Pret - ty Pret - ty with the sweet sweet eyes, — I'm guar - an - teed to sa - tis - fy. —

B7 Bb7 A7

Just one wish — be - fore — I die ... — or - der me up — an - oth - er slice — of your — pie.

*vib. bar*

Ending  
♩ = 47

E5(add2) E7#9 F#7#9 A7#9 E5(add2) E7#9 F#7#9 A7#9

(with vocal ad lib) Ah, — pret - ty

*let ring* *sl.* *sl.* *sl.* *sl.*

E5(add2) E7#9 F#7#9 A7#9 E5(add2) E7#9 F#7#9 A7#9

pret - ty. \_\_\_\_\_

Ah, \_\_\_\_\_

pret - ty

*sl.*

Overdub 4

E5(add2) E7#9 F#7#9 N.C. E5(add2) E7#9 F#7#9 A7#9

pret - ty. \_\_\_\_\_

A.H. A.H.

Ah, \_\_\_\_\_

pret - ty

*sl.*

*sl.*

*sl.*

Overdub 4

E5(add2) E7#9 F#7#9 A7#9 E5(add2) E7#9 F#7#9 A7#9

pret - ty. \_\_\_\_\_

Ah, \_\_\_\_\_

pret - ty

*gradually fade out*

*sl.*

Overdub 4

E5(add2) E7#9 F#7#9 A7#9 E5(add2) E7#9 F#7#9 A7#9

pret - ty. \_\_\_\_\_

Ah. \_\_\_\_\_

*faded*

*faded*

## OVERDUB 1

Acoustic gtr. or Dobro in  
"D" tuning (DAD F#AD)

(slide)

sl.

sl.

sl.

sl. sl.

sl.

(Slide gtr. in "D" tuning)

## OVERDUB 2

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes a series of notes on the treble staff, with a slur over the first two measures. The bass staff has a series of notes with fingerings 12, 12, 12, 10, 12, 10, 10, 12, and 10. Slurs are placed over the first three measures and the last two measures of the bass staff. The word "sl." is written above the first, second, and third measures of the bass staff.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes a series of notes on the treble staff, with a slur over the first two measures. The bass staff has a series of notes with fingerings 12, 12, 12, 12, 12, 12, 12, 12, 11, 12, and 12. Slurs are placed over the first three measures and the last two measures of the bass staff. The word "sl." is written above the first, second, and third measures of the bass staff.

(Slide gtr. in "D" tuning)

OVERDUB 3

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes a series of notes on the treble staff, with a slur over the first two measures. The bass staff has a series of notes with fingerings 12, 12, 12, 12, 12, 12, 12, 12, 11, 12, and 12. Slurs are placed over the first three measures and the last two measures of the bass staff. The word "sl." is written above the first, second, and third measures of the bass staff.

(Straight gtr. tuned down a whole step)

OVERDUB 4

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes a series of notes on the treble staff, with a slur over the first two measures. The bass staff has a series of notes with fingerings 7, 9, 10, 7, 9, 9, 7, and 7. Slurs are placed over the first three measures and the last two measures of the bass staff.



# RATTLESNAKE SHAKE

Words by  
NIKKI SIXX

Music by  
NIKKI SIXX, MICK MARS  
and TOMMY LEE

D5      D6      D7      A5      A7      E7      E9      G9      D5

0      0      0      0      0      0      0      0      0

5fr.      5fr.      5fr.      5fr.      5fr.      6fr.      6fr.      9fr.      5fr.

$\text{♩} = 104$

Both gtrs. tuned down a whole step. Vocals are written at concert pitch.

Intro Gtr. I D5 D6 D7 D5 D6 D7 D5 D6 D7

*f* *sl.* H H H

T  
A 12  
B

7 9 10 10 0 9 0 10 7 7 9 10 10 0 9 0 10 7 7 9 10 10 0 9 0 10 7

5 5 5 5 6 9 5 5 5 5 6 9 5 5 5 5 6 9

Gtr. II

T  
A  
B

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in G major (one sharp) and 4/4 time. It features a melody with chords D5, D6, and D7. The piano part is in G major and 4/4 time. It features a melody with a key signature change to E major (two sharps) in the bridge section. The score includes a bridge section for both instruments, marked with a key signature change to E major. The guitar part includes a bridge section with a key signature change to E major. The piano part includes a bridge section with a key signature change to E major. The score is for a full band arrangement.

*Hold the bend and rapidly tap the B string at the 16th fret with the pick to trill from the D to F $\sharp$ .*

She's a

1st Verse  
A5

sex

ma - chine. \_\_\_\_\_

She keeps her en - gine hot, \_ her mo - tor clean. \_

Way she moves \_\_\_\_\_ 'cross the floor, \_\_\_\_\_ the

way she shakes her hips — and licks her lips. — C' - mon there,

girl, won't ya shake that thing? Do the Rat-tle-snake Shake. —

Shake, shake, shake. — Rat-tle-snake Shake. — Make my bo-dy ache. —

A7 D5 D6 D7 A7 D5 D6 D7

Rat - tle-snake Shake. — Shake, shake, shake. — Rat - tle-snake Shake. — It's all I can take, yeah.

H H H H H H H H

Detailed description: This system contains the first two lines of the musical score. The top line is a guitar staff with a treble clef and a key signature of one sharp (F#). It contains four measures of music with lyrics underneath. Above the staff are chord symbols: A7, D5, D6, D7, A7, D5, D6, D7. The lyrics are: "Rat - tle-snake Shake. — Shake, shake, shake. — Rat - tle-snake Shake. — It's all I can take, yeah." Below the guitar staff is a bass staff with a treble clef and a key signature of one sharp. It contains four measures of music with fingerings (numbers 1-5) written below the notes. Above the bass staff are the letters "H" repeated eight times, corresponding to the measures.

E7

Overdub 1

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

Detailed description: This system contains the third and fourth lines of the musical score. The top line is a guitar staff with a treble clef and a key signature of one sharp. It contains four measures of music. Above the staff is the chord symbol E7. The bottom line is a bass staff with a treble clef and a key signature of one sharp. It contains four measures of music with fingerings. Above the bass staff is the text "Overdub 1" followed by a dotted line and the abbreviation "sl." repeated eight times, indicating slurs for the overdub.

2nd Verse  
A5

She got sass, — sas - sy class. —

sl. sl. sl. sl. P P

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is a guitar staff with a treble clef and a key signature of one sharp. It contains four measures of music. Above the staff is the text "2nd Verse" and the chord symbol A5. The lyrics are: "She got sass, — sas - sy class. —". Below the guitar staff is a bass staff with a treble clef and a key signature of one sharp. It contains four measures of music with fingerings. Above the bass staff are the abbreviations "sl." repeated four times, followed by "P P" (piano) for the last two measures.

A5

Bring you to her knees\_ when she shakes her ass. — She's a Voo-doo, Voo-doo Child; — just one

P P A.H. P P

Detailed description: This system contains the seventh and eighth lines of the musical score. The top line is a guitar staff with a treble clef and a key signature of one sharp. It contains four measures of music. Above the staff is the chord symbol A5. The lyrics are: "Bring you to her knees\_ when she shakes her ass. — She's a Voo-doo, Voo-doo Child; — just one". Below the guitar staff is a bass staff with a treble clef and a key signature of one sharp. It contains four measures of music with fingerings. Above the bass staff are the abbreviations "P P" (piano) for the first two measures, "A.H." (accidental) for the third measure, and "P P" for the fourth measure.

look will drive you wild. — Slides through the night\_ with a vi - per's smile. No, no, no. — C'mon, there,

E7 Chorus II A7  
girl, won't you shake that thing? Do the Rat - tle-snake Shake. —

D5 D6 D7 A7 D5 D6 D7  
Shake, shake, shake. — Rat - tle-snake Shake. — Make my bo - dy ache. —

A7 D5 D6 D7 A7 D5 D6 D7  
Rat - tle-snake Shake. — Shake, shake, shake. — Rat - tle-snake Shake. — It's all I can take, — yeah.



## Instrumental bridge

E9

G9

N.C.

Instrumental bridge musical score. The top staff shows a guitar melody with vibrato bars and a bass solo. The bottom staff shows a guitar accompaniment with a 'vib. bar' section and a 'ff' (fortissimo) section. The bass solo is marked 'Bass solo' and 'ff'. The guitar accompaniment includes a 'vib. bar' section and a 'ff' section. The bottom staff also includes a 'sl.' (slide) section.

## 3th Verse

A5

3th Verse musical score. The top staff shows a guitar melody. The bottom staff shows a guitar accompaniment with a 'Lightly muted' section and a 'P' (piano) section. The lyrics are: C'mon ba-by. Sex-y mo-tion, just take my time. Ooh, the

Musical score for the lyrics: way she moves her hips up and down my spine. Got the rat-tle, snake wants to

Musical score for the lyrics: spit; call nine se-ven six and let my hands do the rest.



**Guitar solo**  
**E7**

*(with heavy delay)*

(Same background figure as in the last two bars of the Verses.)

**Chorus III**  
**A7**

**Do the Rat - tle snake Shake..**

**Shake, shake, shake. —**

**Rat - tle-snake Shake.\_**

**Make my bo-dy ache...**

### Rat - tie-snake Shake...

**Shake, shake, shake.\_**

Rat - tle-snake      Shake. —

It's all I can take.\_

Rat - tle-snake Shake, — yeah. — Do the Rat - tle-snake Shake. — Shake it, ba - by.

H H H H H H H

5 6 7 5 6 7 5 6 7 9 10 10 9 9 7 10 7 5 6 7 5 6 7 5 6 7 9 10 10 9 9 7 10 7 5 6 7 5 6 7 5 6 7 9 10 10 9 9 7 10 7

Rat-tle-snake Shake. — Do the Rat - tle-snake Shake. — Yeah, yeah. —

H H H H H H H

5 6 7 5 6 7 5 6 7 9 10 10 9 9 7 10 7 5 6 7 5 6 7 5 6 7 9 10 10 9 9 7 10 7 5 6 7 5 6 7 5 6 7 9 10 10 9 9 7 10 7

Ending D5 D6 D7 D5 D6 D7 D5 D6 D7 D5 D6 D7

H H H

7 9 10 10 9 9 0 10 7 7 9 10 10 9 9 0 10 7 7 9 10 10 9 9 0 10 7 7 9 10 10 9 9 0 10 7

D5 D6 D7 D5 D6 D7 D5 D6 D7 D5 D6 D7 D5

H H H

7 9 10 10 9 9 0 10 7 7 9 10 10 9 9 0 10 7 7 9 10 10 9 9 0 10 7 7 9 10 10 9 9 0 10 7

**OVERDUB 1**

(This passage can also be played with just the top line and an octave box.)

Two gtrs.

14 12 15 12 14 12 15 15  
[6] [4] [7] [4] [6] [4] [7] [7]

5 12 14 12 15 12 14 12 15 15  
[4] [6] [4] [7] [4] [6] [4] [7]

sl.

# KICKSTART MY HEART

Words and Music by  
NIKKI SIXX

G5 3fr. G#5 4fr. A5 5fr. A5 0 D5 5fr. Dsus4 5fr. D 5fr. Am7 5fr. F5 5fr. G5 3fr. G#5 4fr. A5 5fr.

D5 5fr. C5 3fr. E5 7fr. A 0 G5 0 D5 5fr. Dsus4 5fr. D 5fr. B5 7fr. C5 8fr. D5 10fr.

Divided between 2 Gtrs.

Gtr. is tuned down  
a whole step

Freely (not in tempo)  
with Distortion

Tempo ♩ = 90

Play 3 times

G5 G#5 A5

Overdubbed Gtr. 2

Gtr. 1

*Depress the vib. bar and slowly release into the indicated pitch.*

*sl.*

*sl.*

(Twice as fast) ♩ = 180

A5 G G#5 A5 G5 D5

P P P P

Dsus4 D Dsus4 D A5 G5 D5

P.M. ....

*sl.*

P P P P

Dsus4 D D5 A5 G5 D5

P P P P

1st Verse

G5 G#5 A5 G5 G#5

When I get high, I get high on speed, —

P.M.-----

A5 G5 C5 G5 D5

top fuel fun - ny car's a drug for me. — My heart, — my heart, — kick start my heart.

P.M.-----

Dsus4 D D5 Dsus4 D G5 G#5 A5 G5 G

Dig. delay echo-----

Al - ways got the cops com - in' af - ter me, —

P.M.-----

D5

A5

G5

C5

G5

D5

cus-tom built bike do-in' one - o - three. My heart, my heart, kick start my he.

P.M.

Dsus4 D D5

Dig. delay echo

Dsus4 D

G5

G#5

A5

Am7

G5

Ooh, are you rea - dy girls? \_

Two >  
gtrs.

P.M.

sl.

vib. bar

Chorus I

A5 Am7

A5

G5

D

my heart. \_

Ooh, are you rea - dy now? \_ Whoa, \_

yeah. \_

K

vib. bar dive

P

P

P

P

G5 G#5

Dsus4

D

Dsus4 D

A5

G5

ne, \_

start my heart. Give it a start. \_ Whoa, \_

yeah. \_

P.M.

sl.

P

P

P

P

Dsus4 D D5 A5 G5 D5  
 by, — whoa, — yeah. — Kick -  
 P P P P

Dsus4 D Dsus4 D A5 G5 F:  
 start my heart, hope it nev - er stops. — Whoa, — yeah. —  
 P.M. ————— sl. P P P P

Ba - by, — yeah. —  
 P.M. ————— P.M. —————  
 G5 G#5 A5 G5 G:

P.M. ————— P.M. —————  
 \*These voicing divided between two different



A5

G5 G#5 A5

G5 G#5

P.M.

P.M.

2nd Verse  
A5

G5 G#5 A5

Sky - dive na - ked from an aer - o - plane — or a la - dy with a bo - dy from

P.M.

P.M.

G5 G#5 C5

G5

D5

ou - ter space. — My heart, — my heart, — kick - start my heart. —

Dsus4  
Dry, delay echo

Dsus4

D

G5

G#5

A5

Say I got trou - ble, trou - ble

P.M.

P.M.

Overdub



44

G5 G#5 A5 G5 G#5

in my eyes, — I'm just loo - kin' for a - no - ther good time. My hea-

P.M.-----1

Overdub 1 continued-----1

C5 G5 D5 Dsus4 D G5

my heart, — kick - start my heart. —

sl.

Overdub 2-----1

A5 Am7 G5 G#5 A5 Am7 na... na... n

Yeah, are you rea - dy girls? — Yeah, are you rea - dy

vib. bar

vib. bar dive

dive

sl. sl.

Chorus II

G5 D5 Dsus4 D

yeah. — Kick - start my heart, gi

P P P P

P.M.---

Chords: Dsus4, D, A5, G5, D5

Vocal line: it a start. — Whoa, — yeah. — Ba -

Instrumental line: P P P P

Tab: 5 5 5 7 7 7 2 2 2 2 5 5 3 0 3 0 (3) 5 5 3 0 3 0 4 5

Chords: Dsus4, D, D5, A5, G5

Vocal line: by. — Whoa, — yeah. —

Instrumental line: P.M. .... P P

Tab: 7 7 7 7 7 7 7 7 0 2 3 4 0 3 0 0 3 0 3 0 0 3

Chords: D5, Dsus4, D, Dsus4, D, A5

Vocal line: Kick - start my heart, hope it ne - ver stops. — Whoa, —

Instrumental line: P P P.M. .... sl.

Tab: 5 2 0 3 0 4 7 5 5 7 7 5 5 5 5 5 5 5 7 7 2 0

Chords: G5, F5

Vocal line: yeah. — Ba - by. —

Instrumental line: P P P P P.M. ....

Tab: 2 2 0 3 0 3 0 5 5 2 0 3 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

E5

A

Gtr. II  
Clean so.

(end of G phrase)

*decresc. poco a poco*

*sl.*

Bridge

A

G5

D5

Clean sound w/dig. delay

*mp*

G5

Dsus4 D

When

*P*

A

G5

D5

star - ted this band all we nee - ded, nee - ded - a - was a laugh. —

I  
sound

of Gtr. I  
(e)

sl.

A

A

A

A

en we

A

A

Years

A

A

G5

Dsus4 D

A

— gone by, I say — we've kicked some ass. —

When I r

Gtr. II  
clean

*mf* Gtr. I (distorted)

A

G5

D5

— en - raged — or hit - tin' the stage, — 'dren - a - lin rush - in' through — my veins — and I sa

Gtr. II clean

A

G5

D5

A5

— we're still kick - ing ass. —

Said oo

Gtr. I (distorted)

A5

G5

D5

A5

— aah, — kick - start my heart, I hope it nev - er stops. — And I thin

*pick*

G5 D5 A5

we did all of this to rock. Whoa, -

*pick*-----

Chorus III

G5 D5 Dsus4 D Dsus4 D A5

yeah. Kick - start my heart, give it a start. - Whoa, -

*f* *P* *P* *P* *P* *P.M.*----- *sl.*

G5 D5 Dsus4 D D5 A5

yeah. B - B - B - B - B - B - Ba by. - Whoa, -

*P* *P* *P* *P*

Overdub 3-----

A5 G5 D5 Dsus4 D

yeah. Kick - start my heart, hope it

*P* *P* *P* *P* *P.M.*-----

Overdub 3 continued-----

Dsus4

D

A5

G5

D5

ne - ver

stops. —

Whoa, —

yeah, —

*sl.*

P

P

P

P

Overdub 3 continued —

Dsus4

D

D5

A5

Guitar solo

A5

G5

ba - by. —

8va—

w/talk box

Background Gtr. for the Solo is the same part as on the chorus except where indicated.

D5

Dsus4

D

Dsus4

D

A5

8va—

loco

Background Gtr.

G5

D5

Dsus4

D

D5

A5

Whoa —

## Chorus IV

A5

G5

D5

Dsus4

D

Dsus4

D

A5

yeah, —

kick - start my heart, give it a start, —

Whoa, —

P.M.-----

P

P

P

P

G5

D5

Dsus4

D

D5

A5

yeah, —

ba - by, —

Whoa, —

P

P

P

P

G5

D5

Dsus4

D

Dsus4

D

A5

yeah. —

Kick - start my heart, hope it ne - ver stops. —

Whoa, —

P.M.-----

P

P

P

P

sl.

G5

D5

G5

G#5

yeah. —

O K boys, — let's rock the house. —

P

P

P

P

sl.



Ending

A5

G5 G#5 A5

G5 G#5 A5 G5 G#5 A5 G5 G#5 A5

4 beat

pick slide

P.M.-----

sl.

P.M.-----

(Gtr. I with talk box)

(CADENZA)

A5

Gtr. II

B5

C5

8va-----

D5

loco

vib. bar

(Talk box -----)

D5

A5

Kick - start my heart.

dive

Make percussive sounds by rapidly scraping short strokes on the bass strings with the pick

sl.



## OVERDUB 1

8va-

sl. sl.

1

8 8 8 8 10 15 17 17 19 17 17 20 20 20 20

9 9 9 9 9

## OVERDUB 2

1/2

10 10 10

sl.

17 15

vib. bar

vib. bar dive

## OVERDUB 3

w/Talk box

vib bar

1

1/4

1/2

1/4

5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Push down the vib. bar, pick the low E string and gradually release the bar

1/4

1/4

1/4

5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

# WITHOUT YOU

Words by  
NIKKI SIXX

Music by  
NIKKI SIXX and MICK MARS

Chord diagrams for the first section:

G5 00, Em 7fr., A5 5fr., B5 7fr., C5 8fr., G 10fr., Am7 5fr., Bm7 7fr., C Maj7 8fr., G5 10fr., C 8fr., G/B 5fr., Bb 6fr., D 5fr., Am 0, B5, C5, G6 0, Em7 0, D 10fr., A 5fr., C 3fr., G 3fr., D5 5fr., A5 5fr., C5 3fr., G5 3fr., Am 0, Bm, C(add2) 0 0.

Ballad

G5 Em G5 Em A5 B5 C5

With - out

Guitar I

(Distortion and dig. delay)

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

Guitar II

(Distortion)

*let ring*

*let ring*

\* Note: All guitars are tuned down a whole step.

1st Verse

G

Em

G

Em

you, — there's no change, — my nights and days — are grey. — If I

*mf*

(clean sound)

*sl.*

*p*

*H*

*p*

Continuation of last note of  
slide gtr. intro.

Am7 3 Bm7 Cmaj7 G5 G Em

reached out and touched the rain, it just would-n't be the same. With - out you, I'd be lost. I'd

sl. Overdub sl. sl. sl. sl. P P

G Em Am7 Bm7 C G5

slip down from the top. I'd slide down so low, girl, you'd ne-ver, ne-ver, know.

Overdub sl. H

C G/B Bb D C G/B

With-out you, with-out you, a sai - lor lost at sea. With-out you, wo-man, the

(Distortion) sl.

Bb 2nd Verse G Em G Em

world comes down on me. With-out you in my life, I'd slow - ly wilt and die. But

end of synth. overdub Gtr. III

Overdubbed synth. on three multi-tracked single note gtrs. mf Gtr. I H H Gtr. II H

Overdub 1

Am B5 C5 G5 Em

with you by my side, you're the rea-son I'm a-live. But

*cresc.* *f* *let ring*

5 2 0 4 2 5 3 3 0 7 9 9 7 9

Overdub 1 continued-

Am B5 C5 G5 Em Am B5 C5

with you in my life, you're the rea-son I'm a-live. But with-out you, with-out you.

Gtr. II

Gtr. I

slide gtr.

sl.

sl.

5 4 5 3 0 2 3 3 0 2 9 7 8 9 5 5 2 2 4 5 5 0 0 2 3 3 5

G5                      Em                      G5                      Em                      A5                      B5      C5

With - out

*sl.*      *sl.*                      *sl.*                      *sl.*      *sl.*      *sl.*      *sl.*                      *sl.*                      *sl.*

12                      14      16                      12                      12      12      14      12                      14                      13      12                      12      9                      12

3                      7      9      9                      3                      7      9      9      8                      3                      7      9      9      8                      2                      4      5

3                      7                      3                      7                      2                      4      5

0                      0                      0                      0                      2                      4      5

3                      7                      3                      7                      0                      2      3

## 3th Verse

G6 Em7 G Em Am7 Bm7C

you, my hope is small... Let me be me all a-long... let the fires\_ rage\_ in - side, know - in' some-day I'd

*mf* (clean sound) end of slide part

Overdub distorted guitar

G Em C G/B Bb D

grow strong... With-out\_ you, with-out\_ you, a sai - lor lost\_ at sea.

Overdub *sl.* *sl. f* *sl.*

C G/B Bb

With - out\_ you, wo - man, the world comes down\_ on me. With - out

*sl.*

## 4th Verse

G Em G Em

you in my life, I'd slow - ly wilt and die. But

H H H

Overdub 2

Am B5 C5 G5 Em

with you by my side, you're the rea-son I'm a-live. But

5 2 0 4 2 5 3 3 0 2 7 9 8 7 sl.

Am B5 C5 G5 Em Am B5 C5

with you in my life... you're the rea-son I'm a-live. But with-out you, with out you...

Gtr. I Gtr. II sl.

5 2 0 4 2 5 3 3 0 2 7 9 4 5 5 5 0 0 2 3 9

Gtr. I

Bridge D A C G D A

I could face a moun-tain but I could ne-ver climb a-lone, I could start a-noth-er day but how

(clean sound)

10 10 10 5 5 5 5 3 5 5 5 3 3 3 10 10 10 10 5 5 5

11 10 11 11 6 6 6 6 5 5 5 4 4 4 11 10 11 11 6 6 6 5

Overdub 3

C G D5 A5 C5 G5

ma-ny, just don't know. You're the rea-son the sun shines down and the nights, they don't grow cold.

Distorted sl.

5 5 5 5 3 3 3 7 5 5 3 5 5 3 2 3 7 5 3 3 2 3

Gtr. I Gtr. II Gtr. I Gtr. II

**Slide solo  
N.C.**

(with echo)

**Gtr. II**

**With - out**

8va-



G6 Em7 G6 Em7

you in my life, I'd slow - ly wilt and die. But

*end of the slide solo 8va*

*mf clean sound*

(19) (20) sl.

Am Bm C(add2) G6 Em7

with you by my side, you're the rea - son I'm a - live. But

Am Bm C(add2) G6 Em7

with you in my life, you're the rea - son I'm a - live. But with

Am B5 C(add2)

out you, with - out you. *fade out*

*f* (distorted)

## OVERDUB 1



let ring

(clean sound)

Musical notation for Overdub 1, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with fingerings (3, 4, 5) and a 'let ring' instruction. A 'clean sound' instruction is also present.



Musical notation for Overdub 1, continuing the melodic and bass lines from the previous system. The bass line includes fingerings (3, 4, 5) and a 'let ring' instruction.

## OVERDUB 2



let ring

(clean sound)

Musical notation for Overdub 2, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with fingerings (3, 4, 5) and a 'let ring' instruction. A 'clean sound' instruction is also present.

## OVERDUB 3



8va

Synth. or Gtr.

Musical notation for Overdub 3, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with fingerings (3, 4, 5) and an '8va' instruction. A 'Synth. or Gtr.' instruction is also present.

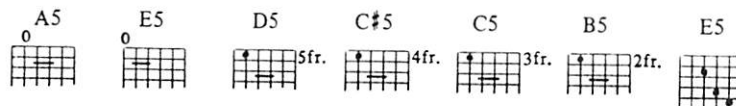
14	14	14	14	12	12	12	12	12	12	12	10	10	10	10	14	14	14	14	12	12	12	12	12	12	12	10	10	10	10	
15	15	15	15	14	14	14	14	13	13	13	13	12	12	12	15	15	15	15	14	14	14	14	13	13	13	13	12	12	12	12

# SAME OL' SITUATION

(S.O.S.)

Words by  
NIKKI SIXX

Music by  
NIKKI SIXX, MICK MARS  
and TOMMY LEE



All gtrs. are tuned  
down a whole step

$\text{♩} = 140$

Intro Voc. A5

(Distortion)

Gtr. I

Gtr. II

*f*

C'mon

girls.

She's got an

1st Verse  
A5

al - li - ga - tor bag, top hat to match; — dressed — in black — on black. — She's got a

Gtr. I

**Gtr. II**

*Gtr. I plays same exact part as the 1st eight bars of 1st Verse.*

D5

C#5 C5 B5 A5

Now all a-round the world, — ah, girls will be girls. — It's the same —

## Chorus I

E5

A5

ol', same ol' sit - u - a - tion. It's the same

1/2

1/2

A5

E5

D5

ol', same ol' ball and chain. I say

1/2

1/2

C#5 C5 B5

no, no, no, no, no, no. C' - mon.

Overdub 1

A5

3rd Gtr. pick slide

In - tro -

pick

## 2nd Verse

A5

E5

A5

duced me to her lo-ver in a cel-lo-phanedress;— then they bid me a sweet fare - well. —

Last —

Gtr. I

Gtr. II

E5

D5

— time I saw them they were kiss - ing so soft - ly to the sound of wed - ding bells. —

*Gtr. I continues to play the same part as the first 4 bars of 2nd Verse*

R5

A5

Well, all a - round the world, —

ah, girls will be girls. — It's the same —

## Chorus II

E5

A5

— ol', — same — ol' — sit - u - a — tion. — It's the same —

1/2

1/2

Overdub 2—

E5

A5

ol', same ol' ball and chain. Well don't you {know girl, it's the same

Overdub 2

E5

A5

ol', same ol' sit - u - a - tion. It's the same

Overdub 2

E5

D5

ol', same ol' ball and chain. I said

Overdub 2

C#5 C5 B5

no, no, no, no, no, no. Al-right.

Overdub 3



**A5**

*(Beginning of Solo)*

Overdub 4-

(Long slow bend from B to E)

### Overdub 5-

ES

D5

**P P H P H**

sl



E5

ol', same ol' ball and chain.

D5 C#5 C5 B5

You know we just got - ta say all a - round the world

A5

girls will be girls. It's the same

*pick*

## Chorus IV

E5

ol', same ol' sit - u - a tion.

1/2 1/2

Overdub 2

It's the same — ol', — same — ol' — ball and chain. —

A5 E5

Overdub 2 continued ———— 4 Overdub 2 ————

I'll tel you girl it's the same — ol', — same —

A5

Overdub 2 ———— 4 Overdub 2 ————

ol' — sit - u - a — tion. — It's the same —

E5 A5

Overdub 2 ———— 4 Overdub 2 ————

ol', — same — ol' — ball and chain, — yeah, —

E5 A5

Overdub 2 ———— 4 Overdub 2 ————

yeah. — No, — no, — yeah, —

Overdub 2 continued ..... Overdub 6

E5

yeah. — No, — no, — yeah, — yeah. — Yeah, —

Overdub 6 ..... Overdub 6

A5 (Not in Tempo)

yeah. — Yeah. — Yeah, yeah, yeah, who —

ow.

vib. bar

Fade out Vib. bar

## OVERDUB 1

Musical notation for Overdub 1, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with slurs and a bass line with fingerings (8, 7, 10, 8, 7, 7, 10, 8, 7, 8, 7, 7, 7, 5, 4, 5, 4, 5) and dynamics (P, P, P, P, P, H, P, P, P, H, P). A vibrato bar dive is indicated by a wavy line and the text "vib. bar dive". An 8va instruction is shown with a dashed line and a note.

## OVERDUB 2

Musical notation for Overdub 2, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with slurs and a bass line with fingerings (5, 4, 2, 5, 4, 2, 5, 4, 2, 5, 4, 2, 5, 4, 2, 5, 4, 2). The bass line is marked with a circled "5" and a "2" below it.

## OVERDUB 3

Musical notation for Overdub 3, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with slurs and a bass line with fingerings (8, 7, 10, 8, 7, 7, 10, 8, 7, 8, 7, 7, 7, 4, 4, 5, 4, 7, 7, 7, 7) and dynamics (P, P, P, P, P, P, sl., P, sl.). A vibrato bar dive is indicated by a wavy line and the text "vib. bar dive".

## OVERDUB 4

Musical notation for Overdub 4, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with slurs and a bass line with fingerings (15, 14, 14, 12). A long vibrato bar dive is indicated by a wavy line and the text "Long vib. bar dive (8 beats)".





# STICKY SWEET

Words by  
NIKKI SIXX

Music by  
NIKKI SIXX and MICK MARS

G5 3fr. F<sup>sus</sup>2 6 C/E 6 D5 7fr. F5 5fr. C5/D 3fr. B<sup>b</sup>5/C 3fr. B<sup>b</sup>5 3fr. A5 3fr. A<sup>b</sup>5 3fr. C5 3fr. Cm7 8fr.  
 E<sup>b</sup>5 6fr. E<sup>b</sup> 6fr. F 8fr. Cm(add2) 3fr. F5 3fr.

Medium Rock ♩ = 96

Vocal

G5

F<sup>sus</sup>2 C/E

Hey, ba - by. —

Gtr.

(Distortion)

sl.

1/4

sl.

1/4

G5

F5

C5

G5

1/4

sl.

1/4

1/4

sl.

F<sup>sus</sup>2

C/E

G5

1/4

1/4

sl.

1/4

light - ning strikes and she laughs that \_ e - vil laugh. \_ She's so stick - y, so stick - y, so stick - y.

C5/D Bb5/C Bb5 A5 Ab5 G5

She's so stick - y, so stick - y, she's so stick - y sweet. Ooh

P sl. 1/4 sl.

Fsus2 C/E G5 F5 C5  
(Stick - y sweet, (Stick - y

yeah. Ooh ow. Now when

1/4 1/4 sl. 1/4

2nd Verse  
G5 sweet,... F5 G5 F5

I've done good, she slaps me on the ass. It takes more than ten sec - onds to sat - is - fy this

1/4

G5 F5 G5

L... lass. The way she walks, I swear, should be a crime. (Yeah, ba - by.

Overdub 2

Overdub 1 Overdub mixed low in the background P.M.-----

## Chorus II

D5

F5

G5

Fsus2

C/E

Sir - ens scream ev - 'ry time she walks by.

Bye-bye...

So stick - y, so stick - y,

Overdub

Overdub

P

P

C5/D Bb5/C Bb5 A5 Ab5

so stick - y.

She's so stick - y, so stick - y, she's... so stick - y sweet...

P

P

sl.

G5

Fsus2

C/E

G5

(Stick - y sweet.)

Oh, my, my, my, yeah.

The way she walks, the way she talks,

1/4

sl.

1/4

1/4

sl.

F5

C5

G5

(Stick - y

sweet...)

Fsus2

C/E

(Stick - y)

All

the time.

1/4

1/4

sl.

1/4

G5  
*sweet.*

N.C.

Such a sex - y, sex - y child.

1/4 *sl.* 1/4

Instrumental Bridge

Gtr. I

Cm7 F Eb F Cm7 Eb5

(Bass plays F) (Bass plays Eb)

Bend into notes with vib. bar

3

Gtr. II

P P P P P

Gtr. Cm7

F Eb F Cm7 F Eb F

(Bass plays F) (Bass plays Eb)

Bend into each note with vib. bar

3

*sl.*

Gtr. solo

Cm(add2)

(Gtr. I has a thin clean sound  
with compression, delay and chorus)

F5

Eb5

Cm(add2)

let ring

let ring

(Distortion on Gtr. II)

vib. bar

sl.

sl.

sl.

F5

Cm(add2)

vib. bar

let ring

Overdub

F

Eb5

Cm(add2)

N.C.

let ring

Overdub

A.H. .... 1

A.H.

A.H.

A.H.

vib. bar

sl.

sl.

sl.

Chorus III  
Voc.  
D5

So stick - y, so stick - y, so stick - y.

She's so stick - y, so stick - y, she's -

Gtr.

P

P

P

P

C5/D Bb5/C Bb5 A5 Ab5

G5

Fsus2 C/E  
(stick - y

so stick - y sweet. —

Ooh —

yeah.

The

sl.

1/4

sl.

1/4

G5

sweet.)

F5  
(stick - y

C5

G5  
sweet.)

way she walks, the way — she talks, — she's stick - y — all the time. —

All —

the time. —

1/4

sl.

1/4

1/4

sl.

Fsus2

C/E

G5

(stick - y sweet.)

F5 C5  
(stick - y

So cra - zy. —

Wow! —

1/4

1/4

sl.

1/4



G5  
*sweet. —*

Make it up, shake it up, give it up, break it off. —

Fsus2 (stick) C/E y

*sl.*

1/4

G5  
*sweet. —*

Make it up, shake it up, give it up, break it off. —

F5 C5 G5  
(stick - y) *sweet. —*

Now, ba ba ba ba - ba ba ba ba.

*sl.*

1/4

Fsus2 C/E G5  
(stick - y) *sweet. —*

by. — Ah — break out. — (digital delay echoes on voice)

F5 C5  
(stick - y)

*sl.*

1/4

G5  
*sweet. —*

Fsus2 C/E G5

Child.

*sl.*

1/4

OVERDUB 1

OVERDUB 2

The musical score is written on three staves. The top staff is a blank five-line staff. The middle staff begins with a treble clef and a key signature of one sharp (F#). It contains a measure with a triplet of eighth notes marked with 'x' symbols, followed by a wavy line indicating a vibrato effect. The bottom staff contains a measure with a triplet of eighth notes marked with 'x' symbols, also followed by a wavy line. A double bar line separates the first section from the second. In the second section, the middle staff has a note marked with a degree symbol (°) and a wavy line, with the text "vib. bar dive" written below it. The bottom staff has two notes marked with "17" and a wavy line, with the text "Harm." written above them.

# SHE GOES DOWN

Words by  
NIKKI SIXX

Music by  
NIKKI SIXX and MICK MARS

Chord diagrams for guitar:

E5, E5, A5, A, E7, A9(no3rd), A7, E5/A, D5, A/C#, B5, A5, E/G#, F#5, B5, C5, C#0(no3rd), Dsus2, A/C#, E

Truss bar positions: 0, 7fr., 4fr., 12fr., 5fr., 4fr., 7fr., 5fr., 4fr.

Gtr. is tuned down  
a whole step  
♩ = 126

Voc. E5 A5 A E5

*f*

P P P P P P

A5 A E5 A5 A

E E5 A5 A N.C.

P P

E7

Lit -

1st Verse

A

A9(no3rd)

A

A7

Out

tle Miss Muf-fet, sweet girl's\_ school stuff and

a coun - try smile\_ and charm.\_

A7

A9(no3rd)

A7

in the back\_ of my Fif- ty Eight. Che - vy

she said she'd do me no harm,\_ no,\_ no.\_

sl.

E7

You know she makes me feel good,\_

just like a bad girl should.\_

She goes

## Chorus I

E5

A5

A

E5

A5

A

all night

down, - she goes down, - she goes down, down, - down, down, -

P P

P P

P P

P P

E5  
long...

A5

A

E5

A5

A

She goes down, - she goes down, down, - down, down...

P P

P P

P P

N.C.

E7

Overdub Solo 1--

2nd Verse

A

A9(no3rd)

A

Sas - sy lit - tle las - sie, walk - ing right past me

down in Ten - ne - see...

sl.

1/2

A7 A7 A9

Al - ways a la - dy, I love — south - ern la - dies.

Overdub 2-----

A7 E5/A E7

They just know how to please. — It's like con - nec - ting the dots. —

vib. bar

Overdub 3-----

Start at the bot - tom and lick — it to the top. She goes

1/4 P P 1/4

E5 long. — A5 A E5 A5 A  
 You know she makes me feel good.

She goes down, — she goes down, down, — down, down, —

E5 A5 A E5 A5 all A night  
 Ev - 'ry - day, — an - y - way, — she goes down, —

Overdub 4 —

E5 long. — A5 A D5 A/C# B5 A5 E/G# F#5  
 She goes down, — she goes down, down, — down, down, —

Bridge  
 B5 C5 C#°(no3rd) Dsus2 B5 C5 C#°(no 3rd) Dsus2  
 All of the day, — all of the night, — lick of those lips — do you up right.



B5 C5 C#<sup>0</sup>(no 3rd) Dsus2 B5 C5 C#<sup>0</sup>(no3rd) Dsus2

Up and down, \_ round and round, \_ 'round the world, \_ scream it out. \_

E5

E7

You know she makes me feel good. \_

See ya in in Hol - ly - wood, \_ wow.

A5

Overdubbed  
pick slide

E7

sl.

A5

E5

**A5**

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter rest, followed by a half note G4, and then a quarter note A4. The second system continues the melody, starting with a quarter note B4, followed by a quarter note C5, and then a quarter note B4. The third system concludes the melody with a quarter note A4, followed by a quarter note G4, and then a quarter note F#4. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G4, 'Rose' under A4, 'Tree' under B4, 'The' under C5, 'Rose' under B4, 'Tree' under A4, and 'The' under G4.

E5 A5 E5 A5

8va-  
vib. bar-  
Harm. sl. vib. bar dive

E A E A

doubled 8vb- 8vb- doubled 8vb--

Flat on my back,-- she goes down. For back-stage pass,-- she goes down... With

Bass Solo

E A E Dsus2 A/C#

all of my friends, she goes down. She gives heart at-tack, she goes ...

Gtr. enters  
f A.H.

E5 E5 A5

She goes down,-- she goes down,-- she goes

p

E5 A5 night E5 long. —

down, down, — down, down, — She goes

*p*

A5 E5 A5

down, — she goes down, down, — down, down, — She goes

*p*

F#5 B5 F#5

down she goes down, — she goes down, down, — down,

Gtr. II

Gtr. I

*p*

\*Gtr. I repeats same 2 bar phrase for next 6 measures

B5 F#5 B5

you know she makes me feel good. —

down, — She goes down, — she goes

*loco*

*8va*

*1/2*

*sl.*

*P.M.*

F#5 B5 E5

down, down, down, down. She goes down, she goes

P.M. 8va- 1/2 sl. Overdub 5 p.

A5 E5 A5 all night

down, she goes down, down, down, down,

P

E5 long... A5 D5 A/C# B5 A5 E/G# F#5

She goes down, she goes ...

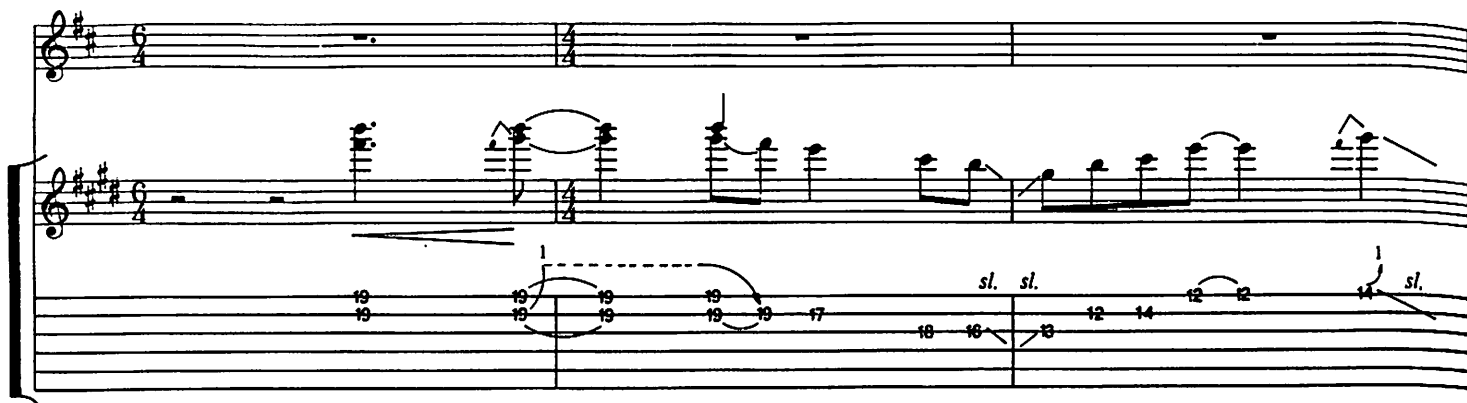
rit.

P

Freely (not in tempo)

E

## OVERDUB 1



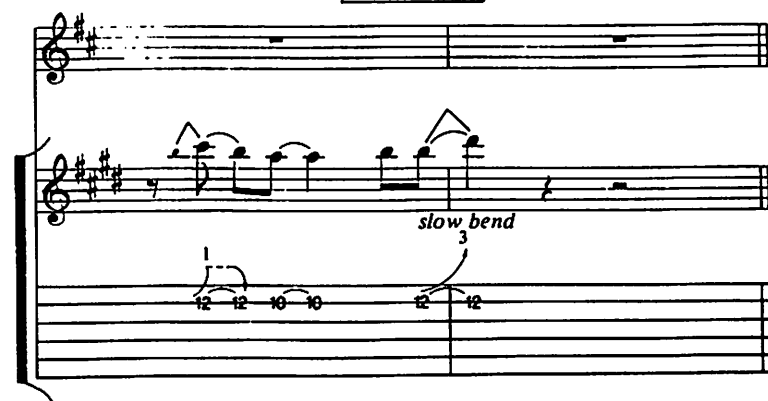
Musical notation for Overdub 1, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with slurs and ties, indicating a melodic line. The bottom staff shows a sequence of fret numbers: 19, 19, 19, 19, 19, 17, 10, 10, 13, 12, 14, 12, 12, 14, 14, 15, 15, 16, 16, 10, 19, 19, 20, 19, 11. The notation is marked with "sl." (slide) and "1" (first fret).

## Verse 2



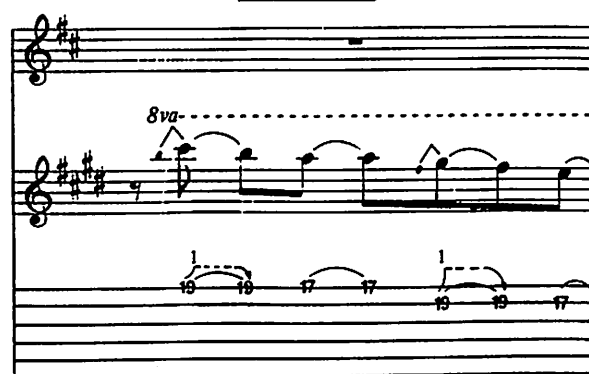
Musical notation for Verse 2, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with slurs and ties, indicating a melodic line. The bottom staff shows a sequence of fret numbers: 12, 14, 15, 10, 10, 16, 17, 19, 20, 21, 21, 21, 13, 14, 14, 15, 15, 16, 16, 10, 19, 19, 20, 19, 11. The notation is marked with "sl." (slide) and "8va-" (octave up).

## OVERDUB 2

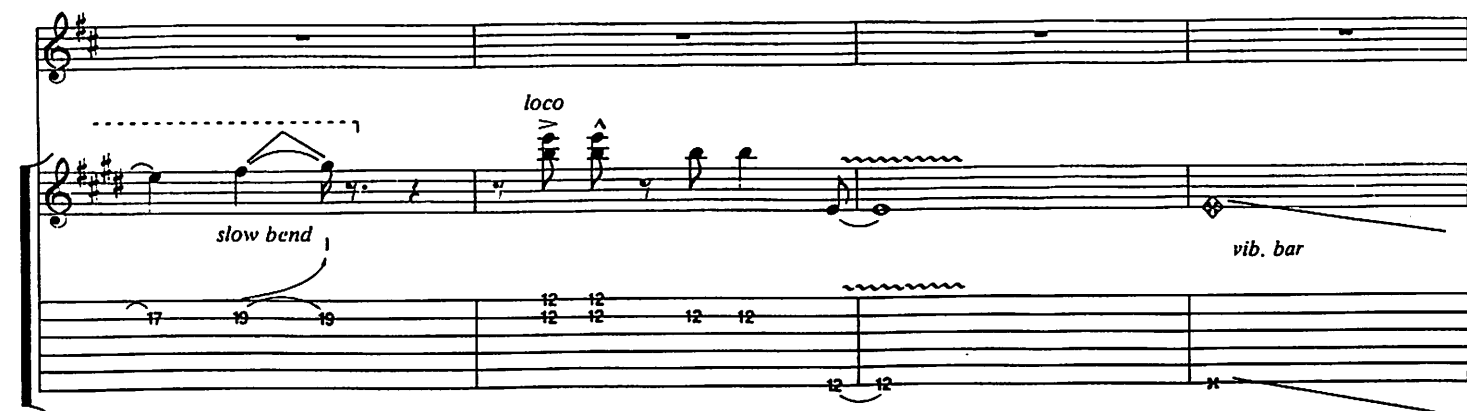


Musical notation for Overdub 2, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with slurs and ties, indicating a melodic line. The bottom staff shows a sequence of fret numbers: 12, 12, 10, 10, 12, 12. The notation is marked with "slow bend" and "3" (third fret).

## OVERDUB 3



Musical notation for Overdub 3, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with slurs and ties, indicating a melodic line. The bottom staff shows a sequence of fret numbers: 19, 19, 17, 17, 19, 19, 17. The notation is marked with "8va-" (octave up) and "1" (first fret).



Musical notation for the main section, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with slurs and ties, indicating a melodic line. The bottom staff shows a sequence of fret numbers: 17, 19, 19, 12, 12, 12, 12, 12, 12. The notation is marked with "slow bend", "loco", and "vib. bar" (vibrato bar).

## OVERDUB 4

P.M.-----1

1/2

P.M.-----1

1/2

A.H. 1/2

## OVERDUB 5

Bend into "E" with vib. bar from whole step below.

sl.

P

Freely (not in tempo)

rit.

sl.

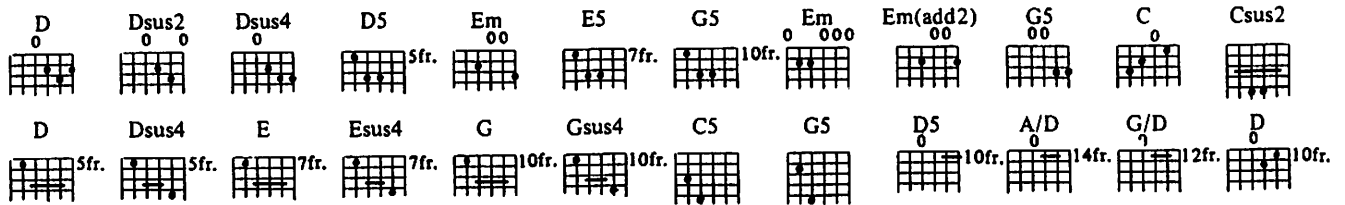


# DON'T GO AWAY MAD

(JUST GO AWAY)

Words by  
NIKKI SIXX

Music by  
NIKKI SIXX and MICK MARS



Guitars tuned down  
a whole step

Acoustic Gtr.

Acoustic Gtr. D Dsus2 Dsus4 D Em

*mf*  
*let ring*

116

Electric Gtr.

D5

E5

*mf*

with distortion

*sl.*

G5

Dsus4 D Dsus2 D

G5

D5



D Em Em(add2) Em G5 D Dsus2

left to do, too ma-ny things, were said, to e-ver make it feel like yes-ter-day did.

D Em Em(add2) Em G5 D

Sea-sons must change, sep-'rate paths, sep-'rate ways; if we blame it on an-y-thing, let's b-lame it on the rain. I knew.

(Clean sound)

Acoustic gtr. continues same strum-----

D Em Em(add2) Em G5

— it all a - long. I had — to write this song. Too young — to fall in love, guess we

8va- loco

D Dsus2 C G5 D

knew it all a - long. That's al - right, — that's O. K. — We were walk -

vib. bar (distorted) Harm.

Dsus4 D Dsus2 D Dsus4 D Dsus2 C

ing through some youth smil - in' through the pain— that's al - right— that's o - kay—

2 Gtrs.

G5 D Em G5

Let's turn the page—

sl. 1 1 3 P

Ac. gtr.

2nd Verse D Em Em(add2) Em G5

My friends called to - day,— down from L. A.— They were shoot - ing pool all night, sleep - ing

1 sl.

D Dsus2 D Em

half of the day.— They said I could crash— if I could find my own way—

Overdub 1 sl.

Ac. gtr. continues same strum

G5 D C G5

told them you were leav - ing on a bus to go a way. — That's al - right. — that's o -

8va

Acous. gtr.

D Dsus4 D Dsus2 D Dsus4 D Dsus2

kay. We were two — kids in love — try - in' to find our way. — That's al -

8va - - 1

sl.

C G5 D Dsus4 D Dsus2 D Dsus4 D Dsus2

right, — that's o - kay. — Held our dreams — in our hands, — let our minds — run a - way. — That's al -

pick

C Csus2 G5 D Dsus4 D Dsus2 D

right, — now that's o - kay. — We were walk - ing through some youth, smil -

Overduh 1

in' through some pain. — That's al - right, — let's turn the page — and re - mem -

Chords: Dsus4, D, Dsus2, C5, G5

Overdub 1 continued...

*pick*

ber what I say, girl, and it goes this way. — Yeah, — girl, — don't go a - way mad. —

Chords: A5, A9(no3rd), Chorus I, D, Dsus4, D, E

Faster tempo (♩ = 124)

girl, — just go a - way. —

Chords: Esus4, E, G, Gsus4, G, D, Dsus4, D

Girl, — don't go a - way mad. — Now girl, just go a - way. —

Chords: D, Dsus4, D, E, Esus4, E, G, Gsus4, G, D

Chords: Dsus4, D, Solo D, Dsus4, D, E, Esus4, E, G

Beginning of solo

A.H.

H sl.

Background gtr. plays same 4 Bar figure as last 4 measures throughout the solo.

Chords: Gsus4, G, D, Dsus4, D, D, Dsus4, D, E, Esus4, E, G

A.H. A.H.

wide vibrato sl.

sl. sl.

Chords: Gsus4, G, D, Dsus4, D, Dsus4, D, E

8va

loco

H P sl. H P sl.

Chords: Esus4, E, G, Gsus4, G, D, Dsus4, D

sl.

Chords: Dsus4, D, E, Esus4, E, G, Gsus4, G, D, Dsus4, D

8va

tremolo picking



Bridge  
D5

A/D

G/D

D

Don't go a - way mad.

*sl.*

\*3rd gtr. part  
(Can be omitted  
if necessary)

D5

A/D

G/D

D

I don't want you to stay.

*sl.*

same 2 bar guitar vamp continues--

C'-mon girl.

*sl.*

C5

G/B

G5

C'-mon girl.

*sl.*

## Ending Chorus

D Dsus4 D E Esus4 E G Gsus4 G D

Dsus4 D

C' - mon, - ba - by. -

Same 4 bar vamp -

(with vocal ad - libs.)

I'll say it one more time.

Girl, don't go a - way mad, -

Same 4 bar vamp -

girl, just go a - way. -

Girl, don't go a - way mad, — girl, just go a - way. —

Same 4 Bar vamp-----

— Girl, don't go a - way mad, —

girl, just go a - way. — Yeah. — Girl, don't go a - way mad, —

— girl, just go a - way. — I said

Overdubbed Gtr. 8va

sl.

16 15 16

[illegible]

OVERDUB 1

The first system of musical notation for Overdub 1 consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two sharps (F# and C#). The middle staff is a single treble clef staff with a key signature of two sharps. The bottom staff is a single bass clef staff. The notation includes various musical symbols such as notes, rests, and slurs. The bottom staff features a series of numbers (14, 15, 14, 15, 14, 15, 16, 16, 15, 17, 15, 17, 17, 15) indicating fret positions. A slur is placed over the numbers 16, 16, 15, and 17. A 'sl.' (slide) instruction is written above the number 16. A '1' is written above the first 17, indicating a first finger position.

The second system of musical notation for Overdub 1 consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two sharps (F# and C#). The middle staff is a single treble clef staff with a key signature of two sharps. The bottom staff is a single bass clef staff. The notation includes various musical symbols such as notes, rests, and slurs. The bottom staff features a series of numbers (15, 15, 15, 15) indicating fret positions. A slur is placed over the numbers 15, 15, and 15. A 'p' (piano) instruction is written above the first 15.

The third system of musical notation for Overdub 1 consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two sharps (F# and C#). The middle staff is a single treble clef staff with a key signature of two sharps. The bottom staff is a single bass clef staff. The notation includes various musical symbols such as notes, rests, and slurs. The bottom staff features a series of numbers (15, 14, 15, 17, 17, 15, 14, 15, 15, 14, 15, 17, 17, 15, 17) indicating fret positions. A slur is placed over the numbers 15 and 14. A 'p' (piano) instruction is written above the first 15. A '1' is written above the last 17, indicating a first finger position.

The fourth system of musical notation for Overdub 1 consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two sharps (F# and C#). The middle staff is a single treble clef staff with a key signature of two sharps. The bottom staff is a single bass clef staff. The notation includes various musical symbols such as notes, rests, and slurs. The bottom staff features a series of numbers (17, 17, 17) indicating fret positions. A slur is placed over the numbers 17, 17, and 17. A 'sl.' (slide) instruction is written above the last 17.

# TIME FOR CHANGE

Words and Music by  
NIKKI SIXX and DONNA McDANIEL

Guitar is tuned down a whole step

♩ = 87

G Bm/F# Em7 D Cadd2 Em D/F# C Em Em/D C#° A

C5 D5 G5 E5 Em G/D A5 F#5 A5 E/G#

3fr. 3fr. 000 0 000 000 12fr. 12fr. 8fr. 5fr.

3fr. 5fr. 5fr. 7fr. 4fr. 4fr. 5fr. 9fr. 0

Guitar is tuned  
down a whole step

♩ = 87

Voc. G / Bm/F# / Em7 / D / Cadd2 / D / G / D Em D/F#

Gtr. (Piano & Synth.)

mp

T  
A  
B

1st Verse

G / Bm/F# / Em7 / D / Cadd2 / D / G / D Em D/F#

I heard some kids tel - lin' me\_ how they've lost all the faith\_ in the way\_

(Piano & Synth.)

G / Bm/F# / Em7 / D / C / D / Em / Em/D

they've been talk - ing world peace now, and the war's in the streets.\_

mf (with distortion)

sl.

12 12 12  
12 12 12  
14 14 14

C#° A Em 3 Em/D 3 C#° A

The lines on their fa - ces so deep. —

*sl.* *sl.* *sl.* *sl.*

C5 D5 B5 Em Em/D C5

A rev - ol - u - tion or — reach — out and touch the day; — we're o - ver due, —

P.M. .... 4 H P P.M. .... 4

*ous.* *gtr.*

D5 D Em D/F# Chorus II G5 Bm/F#

child. — Change, now it's time for change. —

*p* *f*

E5 D5 C5 D5 G5 D Em D/F#

No - thing stays the same. Now it's time for change. —

*p*



G5 Bm/F# E5 D5 C5

Change, now it's time for change. Noth - ing stays the same. Ooh whoa,

2nd Verse

D5 G Bm/F# Em G/D

no. — I feel the fu - ture in the hands — of our youth will be

Gtr. 2

P.M. *mf*

C5 D5 G D Em D/F# G Bm/F#

safe, — no more lies. — Old tired fools tell our

Overdub 1

Em G/D C5 D5 Em Em/D

fu - ture — with ta - rot cards and lie of crime. —

Acoustic gtr. *sl.*

Overdub 1

C $\sharp^0$  A Em Em/D C $\sharp^0$  A

Well, the lines on their fa - ces so deep, — yeah. —

*sl.* *sl.* *sl.* *sl.*

6 5 5 12 12 12 8 5 5  
9 6 6 12 12 12 9 6 6  
14 14 14

C5 D5 B5 Em Em/D C5

A re - vo - lu - tion or — reach — out and touch the day; — we're ov - er due, —

P.M. ————— H P P.M. —————

cous. *p* *p* *p* *p* *p* *p*

3 5 5 3 5 7 7 5 2 4 4 2 2 0 2 0 3 5 5 3 3 5 5

D5 D Em D/F $\sharp$  Chorus II G5 Bm/F $\sharp$

child. — Change, now it's time for change. —

*p* *f* *sl.*

7 7 7 7 0 2 4 0 8 7 5  
5 5 5 5 5 5 5 5 9 9

E5 D5 C5 D5 G5 D Em D/F $\sharp$

No - thing stays the same. Now it's time for change. —

9 7 5 7 7 7 8 9  
9 7 5 7 7 7 5 9  
7 5 3 5 5 5 0 2 4

G5 Bm/F# E5 D5 C5 D5

Change, now it's time for change. No - thing stays the same. Now it's time for

G5 D Em D/F# Guitar solo G5 Bm/F# E5 D5

change.

Same background Gtr. as on the first bars of the chorus

C5 D5 G5 D Em D/F# G5 Bm/F#

Oh, yeah.

A.H.-----

E5 D5 C5 D5 Bridge G5

I'll change. 8va----- 8va-----

Two gtrs.

1/2

Overdub 2----- Whole step bend on lower note

D5 E5 B5

Well, I'll — change. — Not to —

8va—

3

H P sl.

17 15 15 17 15 14 15 17 17 15 17 19 17 17 15 (12) 12 15 12 12

Overdub 2—

C5 D5

mor - row, but to - day.

8va—

1/2 1

12 13 12 13 12 14 15 14 15

Drums

Overdub 2 continued—

Chorus III

A5 E/G# F#5 E5

Change, now it's time for change. — No - thing stays the

loco

Gtr. I

cresc.

H H H H H H H H

2 4 6 2 3 5 2 3 5 3 5 7

Gtr. II

f

5 5 4 4 5 5 4 4 5 5 4 4

D5 E5 A5 No chord A5 E/G#

same. Now it's time for change. — Change, now it's time for change. —

vib. bar

sl.

7 7 9 9 2 2 4 6 7 7 5 5 4 4

F#5 E5 D5 E5 A5 N.C.

No - thing stays the same. — Now it's time for — change.

*vib. bar* *sl.*

Overdub 3 —

A5 E/G# F#5 E5 D5 E5

Change, now it's time for change. — No - thing stays the same. Now it's time for change. —

A N.C. A5 E/G# F#5 E5

Change, now it's time for change. — No - thing stays the same. —

D5 E5 A5 N.C. Ending solo A5 E/G# F#5 E5

Now it's time for — change.

*sl.* *sl.* *2 1/2* *1* *1* *1* *P*

Beginning of gtr. solo

Same gtr. background as on Chorus III

D5 E5 A5 N.C. A5 E/G# F#5 E5

1 p H P sl. H P sl. 1

12 12 10 12 10 9 10 9 5 7

1 8 8 5 8 7 5

1/2 1 1/2

4 4 4 4 4 4 4 4

D5 E5 A5 N.C. A5 E/G# F#5 E5

sl. sl. 1 P 1 1/2 1 1 2 P 1 1 H P

4 4 2 6 5 11 11 12 12 10 11 12 10 12 10 12 12 10 12 12 10 5 5 10 10 12 10

slowly release the bend -3-

D5 E5 A5 N.C. A5 E/G# F#5 E5

1 1 1 1 1 P 1 1 1 P 1 1 1 1

10 12 12 12 12 12 12 12 12 12 12 10 12 10 17 17 17 17 15 16 16 16 16 14 14 16

Gradually Fade out

D5 E5 A5 N.C. A5 E/G# F#5 E5

8va- loco

1 1 1 1 sl. sl. 1 sl.

17 16 14 16 14 16 10 14 17 17 17 17 14 14 16 14 17 17 14 16 14 17

D5 E5 A5 N.C. A5 E/G# F#5 (faded)

1 1 P P sl. HP

17 17 17 14 16 14 14 14 14 16 14 16 14 17 17

[illegible]

